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# RIMBAULT'S MUSICAL HAND BOOKS.

NO. 1.—FOR THE PIANO-FORTE.

“ 2.—FOR SINGING.

“ 3.—FOR HARMONY.

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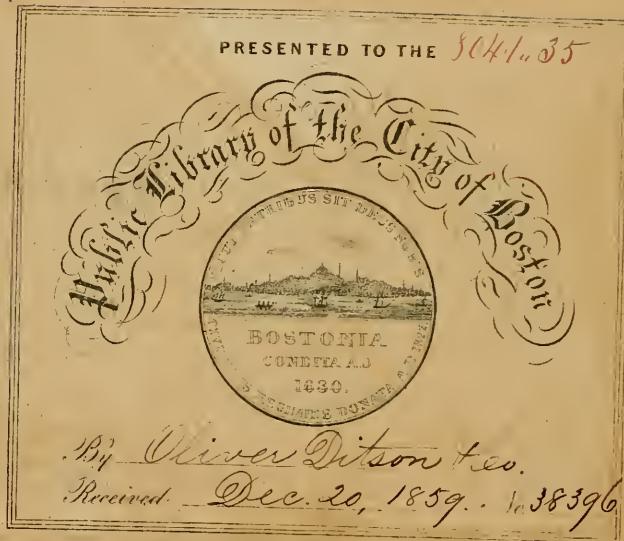
## S I N G I N G.

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THE  
**HAND-BOOK FOR SINGING.**  
BY  
**EDWARD F. RIMBAULT.**

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### On the Formation of the Voice.

THE great foundation of every kind of excellence in singing is the *proper formation of the voice*. In playing upon any instrument, the learner's first care ought to be to draw from it the finest tone of which it is capable. The voice is the instrument of the singer, and its tone must be the first object of attention.

In conformity with the rules laid down by the best Italian and German masters, the author recommends the pupil to begin the formation of the voice by the practice of the diatonic scale; using the vowels, A, E, I, O, U, with their Italian pronunciation, viz.: A like *a* in father; E like *a* in fate; I like *ee* in feel; O like *o* in ford; U like *oo* in moon. The student should, therefore, find out the *registre*, or pitch, of his or her voice; viz., as to whether it is, if a female, *Soprano*, *Mezzo-Soprano*, or *Contralto*; if a male, *Alto*, *Tenore*, *Baritone*, or *Basso*. The suitable scale should then be tried.

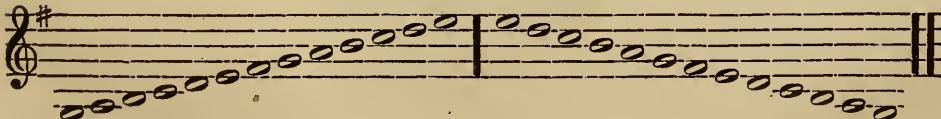
#### Scale for Soprano and Alto.



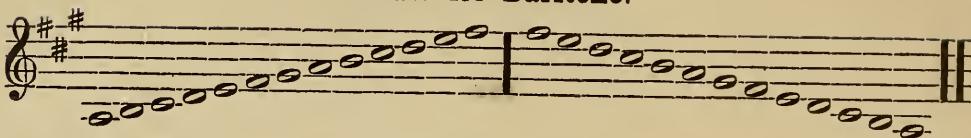
#### Scale for Mezzo-Soprano and Tenor.



#### Scale for Contralto.



## Scale for Baritone.



## Scale for Basso.



In setting down these scales, the author wishes it to be understood that their respective compasses are by no means fixed; as it is next to impossible to lay down rules for that which depends upon physical peculiarities. Indeed, it is advisable that the pupil should extend the compass of his or her voice by adding (by slow degrees) both above and below to these scales. Care, however, must be taken not to strain the voice by a sudden attempt to reach high notes not naturally in the voice, though by diligent and *careful* practice they may ultimately be attained.

It is of the utmost consequence to ascertain, at the outset, what is the true pitch of the pupil's voice; and this must be done by repeated trials. By mistaking, for example, a *mezzo-soprano* voice for a *soprano*, the scholar may be made habitually to sing on too high a pitch, so as to strain the upper part of the voice, and enfeeble the lower notes, which naturally would have been the best. A similar effect would follow from mistaking a *baritone* voice for a *tenor*, or a *bass* for a *baritone*; and as such mistakes are very injurious to the voice, they ought to be carefully guarded against.

“In the formation of the voice,” says Mr. Balfé, “the first object is to bring out its natural tone in the purest possible state. It must come from the chest, without having its sound in any degree affected by the throat, the nose, or the mouth. If the throat be ever so little too close, or too much stretched, the voice will acquire a disagreeable guttural sound, well known by the familiar term *throaty*. If allowed to pass through the nose, it will become nasal—a very unpleasant, but not uncommon, defect in singing. If the teeth are too much closed, it will acquire a hard, reedy sound, somewhat like that produced by singing through a comb; and it will also be injured if the mouth is too much opened. In short, the most minute changes in the position of the organs of sound, respiration, and speech materially affect the tones of the voice.”

The best position for practising singing is unquestionably standing, with the head erect, neither thrown forward nor too backwards; the mouth should be opened moderately wide, and the corners a little drawn back. Begin very softly, and gradually increase the sound, very slowly and steadily, to the full extent of the power of the voice, and then as gradually decrease, and finish equally *pianissimo*. To effect this, it is necessary to keep the tongue in the same position throughout, as the least alteration will change the quality of the voice. Breath must be taken at the beginning of each note, and the note sustained as long as the breath will hold out.

With these precautions, the pupil will begin to sing the notes of the scale, ascending and descending. (See Example, No. 1.)

The practice of the scale must be regularly and steadily persisted in, till the scholar has acquired the greatest purity, volume, and equality of tone that the natural powers

of the voice will admit of, together with perfect correctness in the pitch of every note, and till this has become so much a matter of habit as to be attained without difficulty or effort.

When the scholar is able to sustain the notes of the scale with a firm and equal tone, and the correct intonation, (in other words, in *perfect tune*,) the next step is to acquire the power of taking certain distances, and of executing the various passages which may be said to form the elements of vocal music.

The exercises appended to the present Hand-Book are a series of these passages, constructed in such a manner as to embrace, in a narrow compass, the various difficulties of vocal execution. They must be sung as exactly as possible in the manner in which they are written, attending carefully to the marks indicating the *legato*, *staccato*, &c. The passages must be taken slowly at first, and gradually increasing in quickness, and the pupil must have acquired facility and correctness in performing each exercise, before proceeding to the next.

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## On the Management of the Breath.

In taking the breath, great care is necessary to inhale with as little effort as possible. The proper places for inspiration are to be chosen by the phrasing of the melody, and from the words. In the first place, it is improper to take breath in the middle of a word, or between two words so grammatically connected as to admit of no interval. It is necessary, as in reading, to regulate the breathing by the punctuation of the words; and it will be found that, in good music, the vocal passages will be so adjusted to the poetry as to admit of this being always done. The "Solfeggio," at the end of the book, by Rossini, shows how the best vocal composers regulate their passages with a view to respiration, every phrase which is to be taken with one breath being separated from the following by a rest. If the singer begins by carefully reading the words of a song, with attention to their meaning, punctuation, and grammar, he will, when he comes to sing them, naturally take breath at the proper places.

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## Of Expression, &c.

*Portamento* is the art of *carrying the voice* gracefully from one note to another by means of a glide. It is of considerable service in giving a flowing and continuous effect to the voice, and in lessening the difficulty attendant on singing notes which are separated from each other by distant intervals. This is effected by the anticipation of the coming note, *prior* to the change of word or syllable, carefully observing that the intermediate sounds, which constitute the glide, be so light and transient as to render them almost inaudible. The judicious regulation of this branch of singing greatly assists in giving the true effect to movements intended to express feeling and tenderness.

## EXAMPLE.

Written.



Sung.



The *Legato* is also a sort of *portamento*; but, in this expression, the inflections of the voice are much more moderate, and may be easily performed by singing any vowel on the next example, taking care that no break is made between one note and the next.



A.....

The *Staccato* is divided into two sorts, which are expressed by dots and points; the dots signifying that the notes over which they are placed should be sung *rather* short, that is, in a distinct and separated manner; while those with points should be sung *very* short.

## EXAMPLES.

Written.

## MEZZO-STACCATO.



Sung.



Written.

## STACCATO.



Sung.



As general rules, it may be observed,—

- 1st. The *staccato* is never applied to any passage unless it is marked.
- 2d. All ascending passages should be sung *crescendo*, (gradually increasing the tone,) unless the contrary be expressed.

3d. All descending passages should be sung *decrescendo*, (gradually decreasing the tone,) unless the contrary be expressed.

4th. All sustained notes should be sung as if marked thus:



## EXAMPLES.

No. 1.



No. 2.



No. 3.



## Of Ornament, or the Graces.

The *Appoggiatura* is an ornamental or grace note, inserted between two others at some distance, for the purpose of enabling the singer to glide smoothly from one to the other. The term is derived from the Italian *apoggiare*, "to lean upon;" the grace note serving as a support for the voice in passing the interval from one note to another, by which its abruptness is diminished. The duration of the *appoggiatura* should be half the time of the note to which it is attached. A *double appoggiatura* is sometimes used, which gives elegance and intensity to passages of feeling or pathos, and additional liveliness to airy and animated strains.

## EXAMPLES.

No. 1.



Sung.



No. 2.



Sung.



The ornament, called the *Turn*, is performed in two ways—direct and inverted. The direct turn begins from the note above, the inverted from the note below that to which it leads. The *direct turn* is used to connect, enliven, or give smoothness to intervals and passages. The *inverted turn* is principally devoted to sad and tender emotions.

## EXAMPLES.

No. 1.

Written. 

Sung. 

No. 2.

Written. 

Sung. 

Another grace used in singing is made by the introduction of two, three, or more small notes, which, having no value of their own, take their time from the large note to which they may be prefixed. These notes are called *Gruppetti*.



The *Shake*, whilst it is the most essential and the most beautiful of all ornaments, is the most difficult to acquire. "It consists in the frequent, rapid, and equal execution of two notes in succession, one of which may be a whole tone or a semitone above the principal note, according to the position of the shake in the scale." There is a difference of opinion amongst the most eminent theorists as to whether the shake should commence from the upper or lower note; the weight of authority is, however, in favor of the former.

Written. 

Sung. 

The length of the shake is regulated by the taste of the singer; its rapidity, of course, depending upon the practice given to it.

All shakes, with the exception of the passing or transient shake, should terminate with a turn. The following is an example of a passing shake:—

Written. 

Sung. 

The notes on which turns are made are the tonic or key note, the note (or half note) above, and the note below, finishing with the tonic.



Another method of finishing the shake is the following. It is, in some instances, preferable to the foregoing.



A *Cadence* (from the Latin verb *cado*, to fall,) is applied to a certain termination or close of a melody, or part of a melody. It is also applied to the extempore ornament introduced by the singer at the end, or any other part of a strain. The word *Cadenza* is often written over a pause (♩), to afford the singer an opportunity of displaying his or her talent, by the introduction of a spontaneous embellishment; that is, an unlimited and fanciful flow of notes suitable to the style of the composition they are intended to adorn, and which may be slow or rapid, according to the singer's flexibility of voice and inclination.

#### VARIOUS EXAMPLES OF CADENCES.



Too much time can scarcely be given to the practice of the scales and graces, however disagreeable it may be; and the pupil may depend upon it that the hours thus spent are most valuably employed. Porpora, an illustrious master of the Neapolitan school, in teaching a pupil, for whom he had a particular friendship, kept him *six years* merely practising the diatonic and chromatic scales, ascending and descending, the intervals of third, fourth, fifth, &c., together with *turns*, *shakes*, *appoggiaturas*, and passages of vocalization (singing on a vowel) of different kinds. All these lessons were contained on a single page of ruled paper; and in the sixth year, but not till then, some lessons in articulation, pronunciation, and declamation were given. At the end of this year, Porpora said to his pupil, who thought he was still in the elements of singing, "Go, my son, you have nothing more to learn; you are the first singer of Italy and of the world." This singer was Caffarelli, the most celebrated vocalist of the eighteenth century, who made sufficient money by his art to enable him to purchase the dukedom of Santo Donati.

# A Glossary

OF

## TERMS USED IN VOCAL MUSIC.

*A.* At, to, in, for, &c.  
*Affettuoso*, or *Con Affetto*. Tenderly.  
*Amoroso*, or *Con Amore*. Tenderly.  
*Animato*, or *Con A'nima*. With animation.  
*Appassionato*. Tenderly.  
*Arioso*. In the style of an air; gracefully.  
*Assai*. Enough; very.  
*Béne*, or *Ben*. Well; as *Ben Legato*, well connected.  
*Brillante*. In a brilliant style.  
*Brioso*, or *Con Brío*. With spirit.  
*Cantabile*, or *Cantando*. In a singing style; gracefully.  
*Comodo*. When added to *Allégro*, diminishes its vivacity.  
*Delicato*, or *Con Delicatézza*. With delicacy.  
*Di*. Of.  
*Dolente*, *Doloroso*, *Con Dolore*, or *Con Duólo*. Plaintively.  
*Énergico*, or *Con Energía*. With energy or force.  
*Espressivo*, *Con Espressióne*, or *Espres*. With expression.  
*Fieramente*. With vehement energy.  
*Flébile*. Mournfully.  
*Fórza*. Force or emphasis.  
*Fuoco*. Fire; passion.  
*Furioso*, or *Con Furia*. Impetuously; with fury.  
*Giocósamente*. Merrily; gayly.  
*Giusto*. Right. *Tempo Giusto*. In the proper time.  
*Grazioso*, or *Con Grázia*. Gracefully.  
*Gustoso*, or *Con Gústo*. With taste.  
*Il*, or *La*. The. *Il Basso*. The Bass.  
*Lagrimoso*, or *Lamentévo*. Very plaintively.  
*Languido*. In a languid, feeble manner.  
*Leggiéro*, *Leggiérmente*, or *Con Leggierézza*. Lightly.  
*Lento*. Slow.  
*Lusingando*. In a soothing, gentle manner.  
*Ma*. But.  
*Mancando*. Diminishing the sounds.  
*Marcato*. Marked. *Ben Marcato*. Well marked.  
*Marziale*. Martial; in the style of a march.  
*Meno*, or *Men*. Less. *Men f.* Less loud.  
*Mesto*. In a pensive, sad manner.  
*Mezza Voce*. The medium between soft and loud.  
*Molto* or *Di Molto*. Much; very.  
*Moréndo*. The sounds dying away.

*Mósso*. Moved. *Più Mosso*. Faster.  
*Móto*. Motion. *Con Moto*. Briskly.  
*Non*. Not.  
*Ordinário*. Ordinary. *Tempo Ordinario*. The usual time.  
*Pastorale*. In a pastoral style.  
*Piangévo*, or *Piétoso*. Plaintively.  
*Più*. More. *Il più f. possibile*. As loud as possible.  
*Più tosto*. Rather.  
*Poco*, or *Un Poco*. A little. *Poco f.* Rather loud.  
*Poco a Poco*. By degrees.  
*Pói*. Then. *Poi Segue*. Then follows.  
*Pomposo*. Grand.  
*Quási*. As if; like.  
*Raddoléndo*, or *Raddol*. Diminishing the sounds.  
*Replica*. Repeat.  
*Resvegliuto*. Very animated.  
*Ritenuto*, or *Riten*. Slower by degrees.  
*Scherzando*, *Scherzoso*, or *Scherz*. In a sprightly manner.  
*Scioltó*. Distinctly.  
*Sémplice*. In a simple, plain manner.  
*Sempre*. Always; continually.  
*Senza*. Without.  
*Slentando*, or *Slent*. Slower by degrees.  
*Smorzando*, or *Smorz*. Smothering the sounds.  
*Sóave*. Softly; gently.  
*Sostenuto*. The sounds well sustained or connected.  
*Sotto Voce*. In an under voice or tone.  
*Stesso*, *Lo Stesso*, or *L'Istesso Tempo*. In the same time.  
*Strepitoso*, or *Con Strépito*. In a loud, boisterous manner.  
*Tanto*. So much. *Allegro non Tanto*. Not so fast as *Allegro*.  
*Tempo*. Time.  
*Tempo di Márzia*. March time.  
*Tempo di Menuétto*. Minuet time.  
*Téneramente*, or *Con Tenerézza*. Tenderly.  
*Tranquillamente*. In a smooth, quiet manner.  
*Troppó*. Too; too much. *Adagio non Troppo*. Not too slow.  
*Un*, or *Una*. A; one.  
*Velóce*. Rapidly.  
*Vigoroso*. Vigorously; with force.  
*Vivo*, or *Con Vivacità*. With vivacity.

## EXERCISES.

## DIATONIC SCALE IN THE KEY OF C MAJOR.

**No. 1.**

N. B. To be sung through on all the vowels repeatedly.

## No. 2.

### THIRDS.

**No. 3.**

## FOURTHS.

A musical score for a band, featuring five staves of music. The top staff is in G major (two sharps) and common time, with a treble clef. The second staff is in G major (two sharps) and common time, with a treble clef. The third staff is in C major (no sharps or flats) and common time, with a bass clef. The fourth staff is in G major (two sharps) and common time, with a treble clef. The bottom staff is in G major (two sharps) and common time, with a bass clef. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 1-4 are shown, followed by a repeat sign and measures 5-8.

## No. 4.

## FIFTHS.

## No. 5.

## SIXTHS.

## No. 6.

## SEVENTHS.

## No. 7.

## EIGHTHS.

No. 8.

NINTHS.

No. 9.

TENTHS.

HAND-BOOK FOR SINGING.  
Exercises for acquiring Execution.

## No. 10.

## No. 11.

## No. 12.

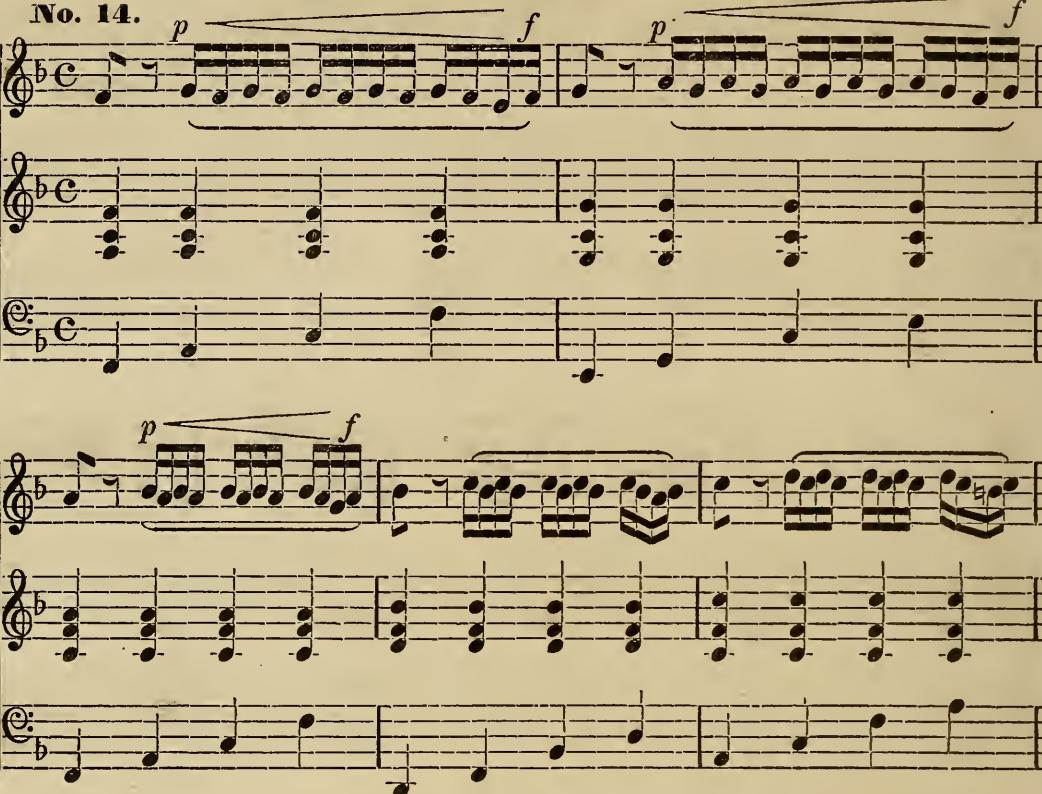
Musical score for No. 12, featuring four staves of music for voice and piano. The top staff is soprano C-clef, the second is alto C-clef, the third is bass C-clef, and the bottom is tenor C-clef. The score includes dynamic markings (p, f) and various musical patterns.

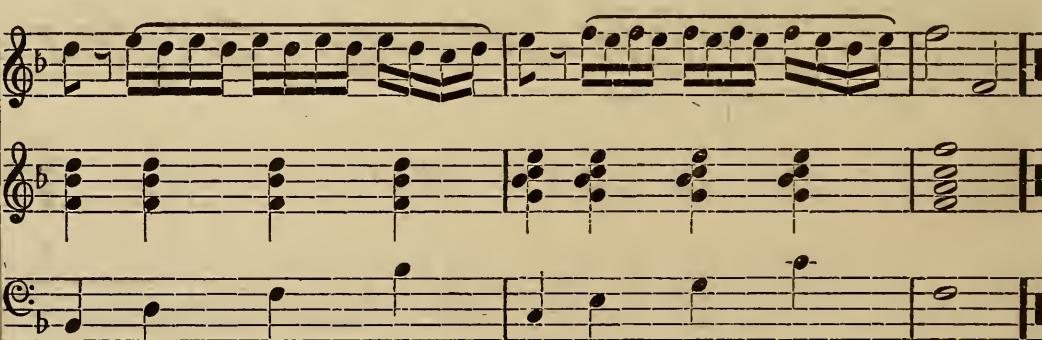
## No. 13.

Musical score for No. 13, featuring four staves of music for voice and piano. The top staff is soprano C-clef, the second is alto C-clef, the third is bass C-clef, and the bottom is tenor C-clef. The score includes various musical patterns and dynamic markings.

## Exercises for the Formation of the Shake.

No. 14.

*p* 

*p* 

No. 15.

*p* 

The musical score consists of six staves of music for three voices. The top staff is soprano (soprano clef), the middle staff is alto (soprano clef), and the bottom staff is bass (bass clef). The music is in common time. The top staff begins with a dynamic marking 'f' (fortissimo). The bass staff has a bass clef. The music includes various rhythmic patterns, such as eighth and sixteenth note figures. Measures are separated by vertical bar lines, and rests are indicated by short vertical dashes. The score is divided into sections by large brace-like brackets.

## Exercises on Chromatic Scales.

No. 16.

N. B. To be transposed into other keys.

Music score for Exercise No. 16, featuring two staves of music in common time. The first staff is in C major (one sharp) and the second is in C minor (one flat). Both staves use a treble clef and include dynamic markings like 'p' and 'f'.

No. 17.

Music score for Exercise No. 17, featuring two staves of music in common time. The first staff is in G major (two sharps) and the second is in G minor (two flats). Both staves use a treble clef and include dynamic markings like 'p' and 'f'.

No. 18.

## SOLFEGGIO.

ROSSINI.

ANDANTE.

AD LIB.

A TEMPO.

## Song of the Water-Carrier of Mecca.

Composed on three notes.

No. 19.

3  
4

ANDANTE.

*p* > > *p*

May joys unknown to those be - low

3  
4

Be the lot of him Who kind - ly on you thus be-stows The blessings of the

3  
4

With Expression.

spring. For - give - ness to him. A par - a - dise to him!

Colla Voce.

## Here beside the willowed Stream.

Composed on three notes.

No. 20.

ANDANTE.

*p* *sf*

Here be - side the

wil - lowed stream, While the night - star trem - bles high,

*CRES.* *p*

Come and wake the cher - ished theme, Shared so oft in

*pp* *b*

days gone by. Here a

while the strains re - store Which, o'er the twi - light's list - - 'ning

CRES.

ear, Those, . . . a - las! . . . would sweet - ly pour, For ev - - er

pp

fled, for ev - er dear.

mf

4

## No. 21.

## Come, gentle Lute.

Composed on four notes.

*ALLEGRETTO.*

1. Come, thou, my lute! with all thy . . . power . . .  
 2. Come, gen - tle lute! and while re - - - call - - - ing

*p*

Here Lays round my heart thy spells en - - weave,  
 that have blest a bright er . . . day,

Mem - - o - ry's sting a - while dis - - arm,  
 Aid me to think I list a - - gain,

With thy soft - - ly that heal - - ing charm ;  
 That voice en - deared, that on - - ly strain,

RALL.

Some soul - felt sol - - - ace, O, re - - - store, . . . . That  
 (Save thine a - lone,) whose tones, in - - - thrall - ing,

yet may calm, and not de - - - ceive.  
 Sweet - - ly could soothe, but not be - - - tray.

*p*

## O beauteous River.

Composed on five notes.

No. 22.

ANDANTE. *p*

1. O beau - teous riv - - - er! re - ceive my part - ing  
 2. Grot sweet - ly shad - - - ed! Where oft, in times gone

*p*

sigh; by, Now and for - ev - - - er Thy  
 Day soft - - ly fad - - - ed To

hap - py banks I fly. Ye cliffs, ye rock - y  
 mu - sic's melt - ing sigh. 'Tis gone, that hal - lowed

bow - - - ers, Where plain - tive ech - o cow - - - ers,  
 meas - - - ure, 'Tis fled, that soul - felt pleas - - - ure:

Dear, long - loved shore! A - - dieu for - ev - er - more!  
 Too lone - ly cell, O, take my last fare - well!

## The Wanderer's Return.

DONIZETTI.

This and the two following Songs are calculated to give expression and variety of style.

## No. 23.

Slowly, with Expression.

*p*

Home of child-hood! thou art be - -

*Rall.*

- fore me, Af - ter ex - ile's drear - y night; Eyes grown

*Rall.*

dim with seek - ing for thee Now are flash - ing, now are flash-ing in - to

**A Tempo.**

light. From my mem - ory I un - locked thee, When my

heart did sooth - ing crave; On thy soil the cra - dle

rocked me; Set it o - pen, set it o - pen for my grave. . . . . Home of

Colla Voce.

child - hood, ear - ly bless - ing! Hal - lowed to me skies and

sea; Tho' a - far all else pos - sess - ing, I should

weep-ing, I should weeping ask for thee.

*Colla Voce.*

A *Tempo.*

When life's

Rall.

*p*

twi - light shades are veil - ing All the past from this dark

sight; Thou a - lone, 'mid pros - pects fail - ing, Still shalt

lin - ger, Still shalt lin - ger on in light. While my

soul, with ar - dor burn - ing For the E - den of its

birth, Shall be - lieve it - self re - turn - ing Back to

5



## List, 'twill be well for thee. "Vedrai Carino."

MOZART.

No. 24.

From "Il Don Giovanni."

ANDANTE.

tr

List, 'twill be well for thee,  
Ve - drai ca - ri - no

tr

p

List, while I tell for thee What mag - ic spell for thee I have in  
Se sei buo - ni - no Che bel ri - me - dio Ti vo - glio

store.  
dar.

tr.

Art can - not make it,  
E na - tu - ra - le

Doubt can - not shake it; Yet, but once  
Non dà dis - gus - to E lo spe -

tr.

tr.



break it, 'Twill heal no more! No, 'twill heal no more! No,

zia - le

Non

lo sa

far No

non

lo sa

far No

tr.

tr.

'twill heal no more! . . . . . 'Tis a rare tal - is - man,

non

lo

sa

far

E un

cer - to

bal -

sa -

mo



So won - drous pow - er - ful That in one hour full Health will re -

che

por - to ad

dos - - so

Da - re

tel

pos -

se il

vuoi

pro

tr.

tr.



store.  
var.

Worlds would not buy it;  
Sa - per vo - re - sti

Come, love, do try it; I on - ly ask thee  
Do - ve mi sta, do - ve, do - ve, do - ve,

try, and no more.  
do - ve mi - sta.

p

Feel how 'tis flut - - ter - ing, One, two, three,  
Sen - ti - lo bat - - te - re Toc - ca mi

four.      Feel how 'tis flut - ter - ing,      Feel how 'tis flut - ter - ing,  
 quâ,      Sen - ti lo bat - te - re,      Sen - ti lo bat - te - re,

p

Worse than be - fore.      O, how 'tis  
 Toc - ca mi quâ.      Sen - ti lo

tr

flut - ter - ing! It stops one's ut - ter - ing;      Feel it now, . . . . feel it now,  
 bat - te - re, sen - ti lo bat - te - re,      Sen - ti lo . . . . bat - te - re,

feel it just there, . . . .  
 toc - ca mi quâ, . . . . quâ, . . . . quâ, . . . .

tr

Feel, O, just  
 Sen - ti lo

feel how 'tis flut - ter - ing there, flut - ter - ing there,  
 bat - te - re toe - ea mi qua, toe - ea mi qua.

Feel, do but feel how 'tis flut - ter - ing there.  
 toc - ca mi qua, ... si toc - ca mi qua.

**CRES.** **f**

**p**

**tr**

**pp**

Ope, ope thy Casement, Dearest. "Deh, vieni alla finestra." MOZART.

From "Il Don Giovanni."

No. 25.

ALLEGRETTO. Sempre Staccato.

Ope, ope thy case - ment, dear - est, Thy - self one mo - ment  
 Deh, vie - ni al - la fi - ne - stra O - mio . . . . . te -

show; . . . . . so! O, if my prayer thou hear - - - est,  
 Deh vie - ni a con - so - lar il

Wave but that arm of snow.  
 pian - to mi - o. Canst  
 Se

thou my cease - less sigh - - - ing With cold in - dif - ference  
 ne - ghi a ce - less sigh - - - ing With cold in - dif - ference

greet? Ah, wouldst thou see me dy - - - ing, De -  
 ro, da - van - - - tia gli oc - chi tuo i

spair - ing at thy feet? I  
 fir vo - gl'i - - - o! Tu

breathe un - num - bered ro - ses, Un - num - bered stars I see, . . . . . Yet  
 ch'ai la - boc - ca dol - ce più . . . . . che il mie - - - le,

star nor flow - er dis - clo - ses Or balm or light for me!  
 tu - che il zuc - che - ro por - ti in mez - zo il co - re!

Thou in thy bo - som bear - - est The  
 Non es - ser, gio - ja mia, con . . .

on - ly balm I know; Then from thy case - ment, dear - est,  
 me cru - de - le! La scia - ti al men ve - der, mio

One bright smile be - stow.  
 bell! a - mo - - - re!





















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